

COMPONENT	OBJECTIVES	COMPETENCY
<p>I Movement Skills and Underlying Principles</p>	<ol style="list-style-type: none"> 1. Executes warm-up exercises using correct body alignment. (DA.A.1.4.1) 2. Demonstrates strength, flexibility, coordination and endurance in technique classes in ballet, modern, jazz, and ethnic forms. (DA.A.1.4.1) (DA.E.2.4.3) 3. Demonstrates the use of concentration, expression and projection in dance compositions. (DA.A.1.4.2) (DA.A.1.4.4) 4. Acquires in depth knowledge of techniques of choreography while continuing to refine performing skills including lighting, costuming, and make-up for dance. (DA.E.2.4.1) 5. Understands and uses healthy lifestyle choices for conditioning of dancers. (DA.E.1.4.1) (DA.E.1.4.2) 	<ol style="list-style-type: none"> A. The student can demonstrate strength, flexibility, coordination, and endurance by exhibiting correct alignment and technical proficiency in ballet, modern, jazz and ethnic technique classes. (DA.A.1.4.1) (DA.A.1.4.2) (DA.A.1.4.4) B. The student can demonstrate the proper sequence of warm-up exercises for formal dance class settings. (DA.E.1.4.1) (DA.E.1.4.2) (DA.E.2.4.3) C. The student can exhibit a knowledge of costume, lighting, and make-up design for a piece of original choreography by developing in writing a plot design for each of these technical elements. (DA.E.2.4.1) (DA.E.2.4.2)
<p>II Dance Making</p>	<ol style="list-style-type: none"> 1. Applies personal knowledge of the basic elements of movement (space, time and energy) to create solo and group dances. (DA.A.2.4.3) 2. Uses devices involving changes in space, time, movement qualities not only as an end in itself, but also as an underpinning for the creation of dance compositions. (DA.A.2.4.1) 3. Recognizes compositional devices (accumulation, augmentation, improvisation, retrograde, diminution, transposition, inversion). (DA.A.1.4.3) 4. Uses motif and manipulation to create original dances (solo, duet, trio, quartet, large group). (DA.E.2.4.2) 	<ol style="list-style-type: none"> A. The student can use compositional devices (accumulation, augmentation, retrograde, improvisation, diminution, transposition, inversion) to create a group composition based on personal thoughts, ideas, an emotions. (DA.A.2.4.1) (DA.A.2.4.3) (DA.B.1.4.2) (DA.D.1.4.1) B. The student can choreograph a solo (two minute minimum) by applying a variety of approaches to the process of dance making (improvisation, chance, collaboration). (DA.A.1.4.3) (DA.A.2.4.2) (DA.B.1.4.3)

COMPONENT	OBJECTIVES	COMPETENCY
<p>III Building Context: Cultural, Historical and Social Inquiry</p>	<p>5. Applies a variety of approaches to the process of dance making (improvisation, chance, collaborative processes). (DA.A.2.4.2) (DA.C.1.4.4)</p> <p>6. Creates dance studies based on personal thoughts, ideas, and emotions. (DA.B.1.4.2)</p> <p>7. Makes appropriate decisions to support the choreographic intent of a particular dance (number of dancers, rehearsal schedule, use of sound-music, movement, costumes, lighting). (DA.E.2.4.4)</p> <p>1. Researches at least two choreographers and their contributions to the field of dance.</p> <p>2. Considers the processes used by dance makers from other cultures. (DA.B.1.4.1) (DA.B.1.4.3) (DA.C.1.4.3)</p> <p>3. Applies knowledge of cross-cultural approaches to dance making in personal work.</p> <p>4. Identifies nationally and internationally significant dance companies.</p> <p>5. <i>Understands historical events and their significance in the development of dance.</i> (DA.C.1.4.1)</p>	<p>A. The student can research at least three pioneer choreographers and apply various distinct characteristics of their choreography to the creation of an original dance. (DA.B.1.4.1) (DA.C.1.4.1) (DA.C.1.4.2)</p> <p>B. The student can create a dance composition using at least one cross-cultural approach to dance making. (DA.C.1.4.3) (DA.C.1.4.4)</p>
<p>IV Critical and Aesthetic Inquiry</p>	<p>1. Identifies relationships among the dominant characteristics of a dance and describes them orally and in written form.</p> <p>2. Speculates about the meaning of a dance, formulates a hypothesis, and supports speculative and hypothetical arguments with specific observations and analyses of dominant characteristics. (DA.C.1.4.2) (DA.D.1.4.3)</p>	<p>A. The student can speculate about the meaning of a dance both verbally and in written form.</p> <p>B. The student can critique all of the elements of a dance performance: choreography, accompaniment, costuming, lighting, and make-up. (DA.D.1.4.2) (DA.E.2.4.4)</p>

DANCE

COMPONENT	OBJECTIVES	COMPETENCY
	<p>3. Formulates a personal definition of dance and recognizes that it must change to accommodate new information. (D.A.D.1.4.1) (D.A.D.1.4.2.)</p>	<p>C. After viewing an original composition by a classmate, the student can analyze the roles of concentration, expression, and projection by writing a one page critique. (DA.D.1.4.3)</p>